CAMERA SCRIPT

Studio T.C.3
BBC-1 Colour

Project No. 02345/2002
Recording VTC/6HT/98613

"DOCTOR WHO" 4F

"TERROR OF THE ZYGONS'

by
ROBERT BANKS STEWART

EPISODE TWO

Producer	PHILIP HINCHCLIFFE
Director	DOUGLAS CAMFIELD
Script Editor	ROBERT HOLMES
P.U.M	GEORGE GALLACCIO
P.A	EDWINA CRAZE
A.F.M	ROSEMARY WEBB
Assistant	JOY SINCLAIR
Designer	NIGEL CURZON
Costume Designer	JAMES ACHESON
Make-up Artist	SYLVIA JAMES
T.M.1	JOHN DIXON
T.M.2	HENRY BARBER
Sound Supervisor	MICHAEL McCARTHY
Crams Op	GORDON PHILIPSON
Vision Mixer	NICK LAKE
Floor Assistant	CAROL SCOTT
Crew	NINE (PAUL KAY)
Visual Effects Designer	JOHN HORTON
Inlay Operator	DAVE JERVIS

TUESDAY, 8th APRIL 1975

Camera Rehearsal	10.30 - 13.00
LUNCH	13.00 - 14.00
Camera Rehearsal	14.00 - 18.00
(with TK (35mm) (and TK41 (16mm)	14.00 - 15.00
DINNER	18.00 - 19.00
Line-Up	19.00 - 19.30
RECORD : VTC/6HT/98613	19.30 - 22.00
plus Shibaden with TK41 (16mm) and TK (35mm)	19.30 - 20.30

- - - - -oOo- - - - -

js

Tx: 75

CAST

Episode Two

Dr. Who.....TOM BAKER

Sarah.....ELISABETH SLADEN

Harry.....IAN MARTER

Brigadier.....NICHOLAS COURTNEY

Benton.....JOHN LEVENE

Duke/Broton.....JOHN WOODNUTT

Sister Lamont.....LILLIAS WALKER

Caber.....ROBERT RUSSELL

Huckle.....TONY SIBBALD

Corporal.....BERNARD G. HIGH

Zygon.....KEITH ASHLEY

do.....RONALD GOUGH

Non-Speaking

Soldier.....JAMES MUIR thru' A.P.P. 437-1895

do.....BARRY SUMMERFORD thru' Central Casting 437-1881

- - - - - oOo - - - - -

RUNNING ORDER

FILM RECORDED AS AVAILABLE

"DR. WHO" 4F

'TERROR OF THE ZYGONS'

N.B: CAMERA 4 LOW MOUNTING FROM THE START

Page	Scene	Characters	Time	Shots	Cameras and	Booms
2	2.	INT. H.Q. DOCTOR BRIGADIER BENTON	DAY	1	2A	A1
	BREAK :	STAND/BY SMOKE MACHINE REPOS ARTISTS SET IN TABLE + CHAIRS		/2 to B/		
20/ 21	16.	INT. H.Q. BRIGADIER CORPORAL SOLDIER N/S + SMOKE MACHINE	DAY	2-14	2B, 1A, 4A	A1,B1
	PAUSE :	REPOS ARTISTS				
28	21.	INT. H.Q. HUCKLE BRIGADIER CORPORAL SOLDIER N/S + SMOKE	DAY	15-17	2B, 1A, 4A	A1,B1
	BREAK :	STRIKE DOOR SECTION FROM UNIT H.Q.		/4 to B/		
30/ 31	22.	INT. H.Q. DOCTOR BRIGADIER HUCKLE BENTON SARAH CORPORAL SOLDIER N/S	DAY	18-26	2B, 1A, 4B	A1,B1
	PAUSE :	ARTISTS TO NEW POS				
35/ 36	25.	INT. H.Q. DOCTOR HUCKLE SARAH BRIGADIER CORPORAL SOLDIER N/S	DAY	27-29	2B, 1A, 3A	A1,B1
	BREAK::	SET IN TYPEWRITER/PAPER RESET DOOR IN POSITION REPOS ARTISTS POSSIBLY STRIKE RADIO TABLE				

Page	Scene	Characters	Time	Shots	Cameras and	Booms
39/40	27. UNIT H.Q.	SARAH HARRY	DAY	30-32	2B, 1A, 3A	A1, B1
	BREAK : REPOS ARTISTS RESET PROPS					
45/46	29. UNIT H.Q.	SARAH DOCTOR BRIGADIER CORPORAL SOLDIER N/S	DAY	33-36	2B, 1A, 3A	A1, B1
	BREAK : REPOS ARTISTS RESET PROPS SET UP SP F/X MOVING SIGNAL DEVICE			/3 to B/		
48/49	31. UNIT H.Q.	SARAH DOCTOR BRIGADIER CORPORAL SOLDIER N/S	DAY	37-44	2B, 1A, 3B/A	A1, B1
	BREAK : REPOS ARTISTS SET PROPS			/2 to C/		
51	32. UNIT H.Q.	CORPORAL BRIGADIER SARAH SOLDIER N/S	DAY	45-47	2C, 1A, 3A	A1, B1
	BREAK: REPOS			/2 to D 1 to B 3 to C/		
4	4. INT. SICKBAY WARD	SISTER LAMONT DOCTOR BENTON	DAY	48-52	2D, 1B, 3C	C1
	BREAK : SET IN PHONE ALCOVE			/3 to D 2 to E 1 to C/		/A to 2 B to 2/
3	3. EXT. SICKBAY CORRIDOR	None	DAY	53	3D	Mute
	PAUSE : RESET PHONE					
5/6	5. EXT. SICKBAY CORRIDORS	DOCTOR SISTER	DAY	54-58	1C, 3D, 2E/F	C2, A2

Page	Scene	Characters	Time	Shots	Cameras and	Booms
6	5A.	INT. DECOMPRESSION RM DOCTOR SARAH	DAY	59	4C	B2
6	5B.	EXT. SICKBAY CORRIDORS DOCTOR	DAY	60	2F	A2
7/8	6.	INT. DECOMPRESSION RM DOCTOR SARAH ZYGON	DAY	61-65 (64)	4C 2F (INTERCUT)	B2
9	7.	INT. SICKBAY CORRIDORS ZYGON	DAY	66	2F	A2
	BREAK : REMOVE L Wall of Decompression Chamber			/4 to D 5 on A/		
10	8.	INT. DECOMPRESSION RM DOCTOR SARAH	DAY	67-68	5B, 4D	B2 Fish Rod
11	9.	INT. SICKBAY CORRIDOR ZYGON		69	2F	A2/Mic
	PAUSE : REPOS					
16	12.	INT. DECOMPRESSION RM DOCTOR SARAH	DAY	70-73	5B, 4D	B2 Fish Rod
	BREAK : REPOS					
19	15.	INT. DECOMPRESSION RM DOCTOR SARAH	DAY	74-78	5B, 4D	B2
22/23	17.	INT. SICKBAY CORRIDOR BENTON SOLDIER N/S	DAY	79-82	1C/D, 3D, 2F	C2, A2
24/25	20.	INT. DECOMPRESSION RM SARAH DOCTOR BENTON SOLDIER N/S	DAY	83-84	5B, 4D	B2
	BREAK :		-c-	/1 to E 3 to G 2 to G/		/A to 3/

Page	Scene	Characters	Time	Shots	Cameras and	Booms
12/ 13	10.	INT. ZYGON CONTROL DECK BROTON HARRY ZYGONS	DAY	85-94	1E, 3G, 2G	A3/Mics
	PAUSE : REPOS ARTISTS					
17	13.	INT. ZYGON CONTROL DECK BROTON ZYGONS HARRY	DAY	95-98	1E, 2G	A3/Mics
	PAUSE : REPOS ARTISTS			/3 to F/		/B to 1/
32/ 33	23.	INT. ZYGON CONTROL DECK UNIT H.Q. BROTON ZYGON + [illegible] DOCTOR	DAY	99-106	1E, 2G, (3F)	A3/Mics B1
	PAUSE : REPOS ARTISTS					
38	26.	INT. ZYGON CONTROL DECK UNIT H.Q. BROTON ZYGON + DOCTOR BRIGADIER SARAH SOLDIER N/S	DAY	107-108	1E, 2G, (3F)	A3/Mics B1
	PAUSE : REPOS ARTISTS					
43	28.	INT. ZYGON CONTROL DECK BROTON ZYGON	DAY	109-111	1E, 2G	A3/Mics
	PAUSE : REPOS ARTISTS					
47	30.	INT. ZYGON CONTROL DECK UNIT H.Q. BROTON ZYGON + BRIGADIER BENTON DOCTOR	DAY	112-114	1E, 2G	A3/Mics B1
	PAUSE : REPOS ARTISTS					
52	33.	INT. ZYGON CONTROL DECK + TELECINE 8 BROTON ZYGON	DAY	115-117	1E, 2G + TK 8	A3/Mics
	BREAK: REPOS ARTISTS				/1 to F 3 to G 5 to C/	/C to 3 B to 4/

Page	Scene	Characters	Time	Shots	Cameras and	Booms
34	24.	INT. SPACECRAFT PASSAGE HARRY ZYGON	DAY	118	4E	C3/Mics
		/BREAK : REPOS ARTISTS/				
34A/ 34B	24A.	BODYPRINT AREA HARRY ZYGONS CABER DUKE SISTER LAMONT	DAY	119-126	1F, 3G, 5G + ROLLBACK/MIX + ELECTRONICS FX	B4/Mics
		BREAK : REPOS RRTISTS		/ 2 to H/	REPOS CAMERAS	
42	27A.	BODYPRINT AREA HARRY	DAY	127	3G	B4
50	31A.	BODYPRINT AREA HARRY	DAY	128	3C	B4
		BREAK : MOVE to CSO AREA				/A to 4/
34B	24A.	BODYPRINT AREA C.S.O. CABER	DAY	125	3G Rollback/Mix 2H on real Caber	A4
13	10.	INT. ZYGON CONTROL DECK FACING "FOURTH" WALL BROTON HARRY /looking at Skarasen swimming past	DAY	?94	2J + DBL CSO fm 4F on model Spacecraft Windows + FILM of Monster	

N.B: OPENING/CLOSING TITLES (35mm) TO BE RECORDED WITHINTlst HOUR
RECORD ANY OTHER FIIM SEQUENCES (16mm)

TELECINE INSERTS

TK ?	Pg.17	Dur:
TK 1	Pg.29	Dur:
TK 2	Pg.37	Dur:
TK 3	P .38	Dur:
TK 4	Pg.41/42	Dur:
TK 5	Pg.44	Dur:
TK 6	Pg.50	Dur:
TK 7	Pg.51	Dur:
TK 8	Pg.52	Dur:
TK 9	Pg.53	Dur:

DW

"DOCTOR WHO"

'The Secret of Loch Ness'

EPISODE TWO

FADE UP

OPENING TITLES (35mm)

SUPER (1) TERROR OF THE ZYGONS

(2) by ROBERT BANKS STEWART

(3) PART TWO

FADE OUT

FADE UP

REPRISE

1. INT. SICKBAY . CORRIDOR. DAY.

(REPRISE OF THE END OF EPISODE ONE.

THE ZYGON BEARS DOWN ON SARAH AND SHE SCREAMS)

END REPRISE

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2. INT. HQ. DAY.

1) 2A — 2A — A1

Deep 3sh DOCTOR dominating fg R/ BENTON/BRIG bg L

(THE DOCTOR EXCHANGES A WORRIED GLANCE WITH THE BRIGADIER AND BENTON)

As DOC exits L tighten to C 2sh BENTON/BRIG

DOCTOR: Sarah! Sarah! Are you there?

As BENTON exits tighten to CU BRIG

(THERE IS NO REPLY. ONLY A SLITHERING SOUND THAT CAN BE HEARD THROUGH THE SPEAKER.

THE DOCTOR CALLS AGAIN INTO THE 'PHONE)

BENTON: Something's happened?

BRIGADIER: Quick, get to the sickbay!

(HE THRUSTS THE 'PHONE INTO THE BRIGADIER'S HAND AND HURRIES OUT WITH BENTON)

BREAK — ON TO SCENE 16 (Pg.20)

3. INT. SICKBAY CORRIDOR. DAY.

53)	3D MCS PHONE swinging Zoom into CU PHONE flicking thru' shot	3D (THE TELEPHONE SWINGING ON ITS CORD)	(MUTE)

PAUSE ON TO SCENE 5 (Pg.5)

4. INT. SICKBAY WARD. DAY.

48) 2D — 2D, 1B, 3C (C1)
CMS Empty Bed

(THE DOCTOR AND BENTON ARE LOOKING AT AN EMPTY BED.

PULL BACK TO SHOW SISTER LAMONT)

SISTER: (OOV) No. I was only gone a few minutes. When I got back he'd disappeared. But the window was open./

49) 1B
L/A Deep 3sh
BENTON/DOC/SISTER looking at Bed

THE DOCTOR: And you couldn't find Miss Smith?

SISTER: No. Doctor Sullivan was beginning to talk. I thought she ought to hear. She wasn't anywhere in the corridor so I went across to hut four./

50) 3C (LOOK OUT)
MS DOCTOR looking out of Window

(THE DOCTOR LOOKS OUT OF WINDOW)/

51) 2D
Deep 2sh
BENTON fg L/
DOC bg R at window

DOCTOR: Mr. Benton, you'd better get some men over here and search the area.

Let BENTON exit L

Pan DOC R to CM 2sh w. SISTER

BENTON: Yes, Doctor.

Let them exit L

(BENTON GOES OUT. THE DOCTOR RETURNS TO SISTER LAMONT)

DOCTOR: He might be wandering on the moors. Where is this telephone?

SISTER: I'll show you./

52) 1B (SPLIT)
L/A ML2 with BED fg
THEY exit

(THEY GO OUT)

BREAK

ON TO SCENE 3 (Pg.3)

5. INT. SICKBAY CORRIDORS. DAY.

54) 3D — 1C, 3D, 2E/F — C2, A2

LS CORRIDOR

DOC/SISTER appear

Pull back to see PHONE fg

(THE DOCTOR WALKS ALONG TO THE TELEPHONE

/HEAR BENTON BOOTS/ /GOING AWAY in bg /

SISTER: The receiver was swinging on its cord. I thought it odd at the time.

DOCTOR: Nobody else on duty?

Let DOC exit L

Hold SISTER

55) 1C (ENTRANCE)

SISTER: Only me. /

MLS DOC comes to Door

SISTER joins for 2sh

(THE DOCTOR WALKS ON A LITTLE FURTHER, SEES A DOOR)

DOCTOR: Where does that lead?

Let SISTER exit L

Hold DOC to Corridor as he retreats

SISTER: It's a decompression unit for our divers. It's always kept locked. (PAUSE) I haven't tried the dispensary.

56) 3D (ENTERS) — (SHE MOVES OFF) /

L/A CORRIDOR

DOC ents L + hides for a moment

Let him exit L

(1C next)

(ON 3)

(THE DOCTOR GOES UP CORRIDOR AND WAITS A MOMENT OR TWO AS SISTER DISAPPEARS./

57) 1C (ENTERS)
MLS DOC
Pan him L + thru' Doors

HE ENTERS THE DECOMPRESSION AREA.

58) 2E (ENTERS)
L/A Side MS Doors
DOC Ents

Crab him L to window

He peers in thru' Venetian Blind

HE PEERS THROUGH THE VENETIAN BLIND.)

5A. INT. DECOMPRESSION CHAMBER. DAY.

59) 4C (LOOK IN) 4C B2
MCS DOC looking in window

Tilt L to see SARAH on floor

(DOCTOR LOOKS IN.

SARAH LIES ON THE FLOOR- SHE IS INERT)

5B. EXT. SICKBAY. CORRIDORS. DAY.

60) 2F 2F A2
L/A DOC reacts

He ruses to door, revolves wheel + moves in

(THE DOCTOR FLIPS THE ELECTRIC LOCK CONTROL AND THE DOOR SLIDES OPEN.

HE RUSHES TO THE DOOR, SPINS THE UNLOCKING WHEEL AND HAULS THE DOOR OPEN)

(4C next)

6. INT. DECOMPRESSION ROOM. DAY.

61) 4C 4C, 2F (INTERCUT) B2

L/A MLS DOOR

DOC ents - pan him L to 2sh with SARAH

(See scale of room)

(THE DOCTOR COMES OVER TO SARAH, FEARING THE WORST.

HE REACHES DOWN TO TOUCH HER. SHE TURNS AND COMES TO WITH A SCREAM)

THE DOCTOR: It's alright, Sarah - it's me.

SARAH: I was talking to you when this ... thing ... (SHE SHIVERS) ... suddenly appeared, I must have fainted.

THE DOCTOR: Harry's disappeared, Sarah.

SARAH: (REACTS) Harry? (cont ...)

(THEN, AS SHE STARES AT HIM, HER ATTENTION IS CAUGHT BY SOMETHING OVER HIS SHOULDER)

(ON 4)
/PAUSE/ realign 4- - SARAH: (cont) Doctor! Look! - - - - -

62) 4C
MCS Door being shut by ZYGON
(THE BIG DOOR SLIDES SHUT WITH A CLICK.
/PAUSE/ realign 4- - - -

63) 4C
M 2sh SARAH/DOC
Pan DOC R to Door
He bangs on it
THE DOCTOR RUSHES TO IT, TUGS AT IT FRANTICALLY, BUT HE'S TOO LATE.

INTERCUT - THE WHEEL BEING TIGHTENED ON THE OTHER SIDE OF THE DOOR.

64) 2F /INTERCUT/
CS ZYGON HANDS on Wheel
ZYGON exits L

IN THE DECOMPRESSION ROOM, THE DOCTOR RUNS TO THE OBSERVATION WINDOW.)

65) 4C
MCS DOC - he dashes R to window, tries to peer thru'

(2F next)

7. INT. CORRIDOR. DAY.

66) 2F 2F "a

CS DIALS/CONTROLS

Shot as directed with ZYGON

(CLOSE ON THE PRESSURE GAUGES AND CONTROL LEVERS.

THE NEEDLES OF THE DIALS JUMP TO LIFE. THERE IS A LOW HUMMING SOUND)

BREAK ON TO SCENE 8 (Pg.10)

8. INT. DECOMPRESSION ROOM. DAY.

67) 4D 5B, 4D B2, Fish

MCS SARAH

(ON SARAH'S EXPRESSION AS SHE HEARS THE SLIGHT HUMMING NOISE.

THE DOCTOR IS EXAMINING THE EDGES OF THE OBSERVATION WINDOW)

68) 5B

MCS DOC at Window

SARAH: What's that noise?/

THE DOCTOR: I don't know. But it isn't air-conditioning.

(2F next)

9. INT. CORRIDOR. DAY.

69) 2F — 2F — A2 + Mic

CS HANDS on Dial

On production of radio tilt to ZYGON's FACE

(A LEVER IS SLID FORWARD. WE SEE PRESSURES BEGINNING TO MOUNT ON THE DIALS.

PULL BACK TO SHOW THE ZYGON. IT PRODUCES A TRANSMITTING DEVICE)

/LOSE STUDIO/ SOUND

ZYGON: (INTO TRANSMITTER) The trap has sprung. The Doctor and the female will soon die!!!

PAUSE — ON TO SCENE 12 (Pg.16)

10. INT. ZYGON CONTROL DECK. DAY.

85) 1E — 1E, 3G, 2G — A3 + Mics
CU BROTON

(ON BROTON AT THE CONTROLS)

86) 2G
Deep 2sh
BROTON fg R/
HARRY dragged in bg L

Crab R to retain GROUP-sh

BROTON: Excellent!/

(HARRY, RECOVERING CONSCIOUSNESS, IS DRAGGED IN BY A ZYGON. HE SHAKES HIS HEAD DAZEDLY. HIS EXPRESSION CHANGES TO ONE OF FEAR.)

87) 1E
CU BROTON

HARRY: What in the name of - ? Who are you?/

88) 2G
GROUP A/B

BROTON: I am Broton - Warlord of the Zygons./

HARRY: Zygons?

BROTON: A name humans will learn to fear.

89) 1E
CU BROTON

HARRY: Where have you come from?/

(2G next)

(On 1)

BROTON: Centuries ago... by your time scale.... our craft was damaged. We landed here, awaiting rescue. Recently we learned that our world had been destroyed in a stellar explosion. We can never return. /

90) 2G
Deep 2sh HARRY fg L/
ZYGON bg R

CABER/ZYGON: So now we must make this planet ours.

HARRY: But why? Why do you have to - ? /

91) 1E
CU BROTON

BROTON: All resistance will be crushed. We shall change the destiny of Earth. Observe. /

92) 3G
CU HANDS press
Nodules

93) 2G
CU HARRY looking twds oov window

(HE PRESSES A SWITCH. A BLACKED-OUT WINDOW OVER THE CONTROL PANEL LIGHTS UP. IT SHOWS A MURKY UNDERWATER VIEW, A HUGE SHAPE LOOMS UP, DRIFTING SLOWLY PAST THE WINDOW)

/PAUSE/ for CSO- - - -

SCENE 10. INT. ZYGON CONTROL DECK. DAY.

/S/By TK 8D/

31A) 4B 4B, 3X DBL CSO + TK

MLS BROTON/HARRY
round Control Console

ZYGONS on R

(HARRY, WITH BANDAGE ON HEAD)

+ DBL CSO

3X
SPACESHIP WINDOW

(BROTON PRESSES A SWITCH. A BLACKED-OUT WINDOW OVER THE CONTROL PANEL LIGHTS UP.

+ TK 8 D
SWIMMING MONSTER

IT SHOWS A MURKY UNDERWATER VIEW, A HUGE SHAPE LOOMS UP, DRIFTING SLOWLY PAST THE WINDOW)

BREAK : JOHN WOODNUTT COSTUME CHANGE

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12. INT. DECOMPRESSION ROOM. DAY

70) 5B — 5B, 4D — B2, Fish Rod

MCS DOC + Screwdriver

(THE DOCTOR AND SARAH ARE NOW FEELING THE PRESSURE. THE DOCTOR IS USING HIS SONIC SCREWDRIVER, TRYING TO MAKE A HOLE IN THE OBSERVATION WINDOW)

71) 4D

MCS SARAH on floor

DOCTOR: Come on! Come on!!! /

SARAH: Doctor, I can't .... breathe! /

72) 5B

MCS DOC

DOCTOR: Don't move. Save your breath! /

73) 4D

CU SARAH

She tries to hold her breath

SARAH: Doctor - we're going to die, aren't we? ... Aren't we?

BREAK — ON TO SCENE 15 (Pg.19)

TELECINE (?):

UNDERWATER SPACECRAFT
IN LOCH SHOTT

END TELECINE (?).

13. INT. ZYGON CONTROL DECK. DAY.

95) 2G — 1E, 2G — A5
CU HARRY

(AS BEFORE)

HARRY: But how did you bring that huge creature to Earth with you?/

96) 1E
M 2sh fav BROTON

BROTON: As an embryo. The Skarsden is our life source. We Zygons depend upon its lactic fluid to survive. /

97) 2G
CU HARRY

HARRY: So if that thing is killed, you die too? /

98) 1E
A/B

Crab BROTON L to CU w. ZYGON bg R

BROTON: None of your puny human weapons can affect the Skarasen. Our technology is supreme.

HARRY: What about a nuclear missile?

BROTON: A mere pin-prick. We have converted the Skarasen into a cyborg of devastating power. There is nothing now can stand against us! Nothing!!!

/NO SCENE 14/
/NO Page 18/

PAUSE

ON TO SCENE 23 (Pg.32)

15. INT. DECOMPRESSION ROOM. DAY.

74) 5B
L/A CU DOC

5B, 4D B2

(SARAH AND THE DOCTOR ARE NOW KNEELING ON THE FLOOR. THE DOCTOR HAS HIS ARMS ON HER SHOULDERS. HIS EYES ARE BURNINGLY HYPNOTIC. SARAH IS ALMOST UNCONSCIOUS)

75) 4D
L/A CM 2sh fav SARAH
Slow tighten to CU SARAH

THE DOCTOR: Concentrate. Look into my eyes./ Keep watching, Sarah ... You don't need to breathe ....You don't need to breathe...You feel nothing/..nothing...nothing... You feel nothing....you feel nothing....nothing.

/BREAK/

/FIT LENS ATT.to 5B/

76) 5B (Lens att)
CU DOC with dreamlike FX
Slow zoom to BCU

(HIS VOICE ECHOES. WE CUT IN ON THE DOCTOR'S MESMERISING EYES.)

77) 4D
CU SARAH - DOC's Hands close her Eyes

SARAH IS IN A DEEP RIGID HYPNOSIS. THE DOCTOR TESTS HER CONDITION BY TRYING TO MOVE ONE OF HER HANDS. SHE IS, INDEED, LIKE IRON.

/BREAK/

/REMOVE LENS ATT/

78) 5B
CM 2sh fav DOC
Tighten to CU as he goes into trance

THE DOCTOR COMPOSES HIMSELF IN A YOGA POSITION. HE TAKES A COUPLE OF DEEP BREATHS AND THEN SWITCHES OFF. HE IS AS STILL AS DEATH.)

(3D next)

16. INT. H.Q. DAY

2) 2B — 2B, 5A, 4A — A1, B1
MS BRIG at Table looking at Map

(THE BRIGADIER IS POURING OVER HIS MAP)

3) 5A
CM 2sh SOLDIER/CORP Pan CORPORAL R to L/A 2sh w. BRIGADIER fg R

BRIGADIER: Corporal! /

(A CORPORAL IS LEANING CLOSE TO A RADIO OPERATOR. HE MOVES ACROSS AND JOINS THE BRIGADIER)

CORPORAL: Sir?

BRIGADIER: I'm still waiting for that liaison report. You are still in touch with the Coastguards?

CORPORAL: Sir? .

BRIGADIER: Right. I want a 24-hour watch kept on every inch of this coastline.

4) 2B
L/A CU BRIG

CORPORAL: Sir? /

BRIGADIER: If the Doctor's right ... if there is some sort of sea monster out there attacking the rigs ....we've got to be ready for anything./

5) 5A
L/A CU CORPORAL

CORPORAL: Sir? .

BRIGADIER: It could decide to come inland.

6) 2B
CU BRIG

CORPORAL: Sir/

BRIGADIER: Can't you say anything else but "sir"?/

7) 5A
CU CORPORAL

(2B next)

(ON 5)

CORPORAL: Sorry, sir. Fletcher's squad have reached McNab point. They're up a listening watch now./

8) 2B
CU BRIG

IRIGADIER: Good. Any news of the Doctor, yet?/

9) 5A
L/A 2sh A/B

CORPORAL: No, sir.

(HE SUDDENLY SPOTS VAPOR SEEPING UNDER DOOR INTO ROOM)

10) 4A
L/A Bottom of Door
SMOKE seeping thr

Hey!/

- - - - - - - - - -/PAUSE: REALIGN 4/- - - (THE IRIGADIER NOTICES THE VAPOUR AND JUMPS TO HIS FEET)/ - - - - - - - - -

11) 4A
M 2sh BRIG/CORPORAL
Pan both R to Door
Hold on BRIG as CORPORAL exits

IRIGADIER: What the deuce is that?

(THE BRIGADIER TRIES TO OPEN DOOR, AND STARTS COUGHING./

12) 5A
CMS CORPORAL
collapses

THE CORPORAL COLLAPSES./

13) 4A
CMS BRIGADIER- tilt him to floor

THE BRIGADIER COLLAPSES)/

14) 2B
CU PHONE
It rings - wreathed in smoke!

PAUSE

ON TO SCENE 21 (Pg. 28)

DM

17. INT. HOSPITAL CORRIDOR. DAY.

79) 3D — 1C/D, 3D, 2F — C2, A2

CU BENTON on phone - hears no answer
He slams phone down

(BENTON IS ON THE TELEPHONE IN THE CORRIDOR, IMPATIENTLY WAITING FOR AN ANSWER./

/PHONE BRR-BRR!/

80) 1C

Deep 2sh SOLDIER ents fg L/
BENTON bg R advances

Pull back + bring them to Door

See them go thru'

A UNIT SOLDIER COMES ALONG THE CORRIDOR.

BENTON HANGS UP)

BENTON: No sign of the Doctor?

(THE CORPORAL SHAKES HIS HEAD)

Now we've got three missing!
Let's try in here.

- - - - - - - - - /PAUSE/ 1 to 1D- -
REPO BENTON/SOLDIER

LM

81) 1D
W/A BENTON/
SOLDIER enter R

(BENTON LOOKS THROUGH THE WINDOW)

82) 2F (ADVANCE)
MCS Control Cupboard

BENTON fiddles inside

BENTON: In there!

(BENTON MOVES INSIDE THE CONTROL CUPBOARD. TENTATIVELY, HE PRESSES A SWITCH. THE VENETIAN BLIND SPRINGS OPEN. HE AND THE CORPORAL LOOK THROUGH THE OBSERVATION WINDOW AND REACT)

Pan him R +
they go inside
Decompression Room

(FRANTICALLY, BENTON AND THE CORPORAL TRY EVERY CONTROL LEVER IN SIGHT. SUDDENLY, THERE IS A TREMENDOUS HISSING SOUND AND A BLAST OF PRESSURE AS THE DOOR STARTS TO OPEN)

(5B next)

NO SCENES 18 + 19

20. INT. DECOMPRESSION ROOM. DAY.

83) 5B — 5B, 4D — B2

L/A SARAH fg L
Door bg R
BENTON/SOLDIER enter

Pan BENTON R to C 2sh w. DOC

(BENTON AND THE CORPORAL DASH IN. BENTON MAKES FOR THE DOCTOR'S RECUMBENT FORM, SHOUTING TO THE CORPORAL TO GO TO SARAH)

BENTON: See to the girl!
Doctor, Doctor!

(CLOSE ON THE DOCTOR. HE REMAINS QUITE CORPSE-LIKE.

THEN ONE EYE OPENS, FOLLOWED BY THE OTHER.

BENTON GIVES A SIGH OF RELIEF)

DOCTOR: It worked!

BENTON: What worked?

DOCTOR: Why are you whispering?

BENTON: What worked?

84) 4D

L/A M 3sh SARAH/ SOLDIER/DOC

DOCTOR: A trick I learned from a Tibetian monk. Don't touch her!/ It's fatal to break the trance incorrectly.

(ON 4)

Tighten to CU SARAH as he jerks her Neck

She wakes up

(HE GENTLY CUPS SARAH'S FACE IN HIS HANDS AND STROKES HER FOREHEAD WITH HIS THUMBS.

SARAH SLOWLY REVIVES AS IF FROM A DEEP HYPNOTIC STATE)

SARAH: Doctor - what happened?

BREAK ON TO SCENE 10 (Pg.12)

/NO PAGES 26/27/

21. INT. UNIT. H.Q. DAY.

15) 2B — 2B, 1A, 4A — A1, B1

LS DOOR

HUCKLE enters
Tilt him down to Body

Let him exit R

(HUCKLE RUSHES IN CARRYING A METAL OBJECT ABOUT THE SIZE OF A DEAF AID)

HUCKLE: What the ....

(HE BREAKS OFF AS HE SEES THE BRIGADIER AND SEVERAL UNIT SOLDIERS LYING SPREAD-EAGLED ROUND THE ROOM./

16) 4A (RISE)

MS HUCKLE - he rises

Bring him to 2nd Body

HE REACHES 2ND BODY.

Pan him to BRIG

HE MOVES TO THE BRIGADIER)

HUCKLE: Brigadier, Brigadier....

(O.V. DISTANT THERE IS A SUDDEN MONSTROUS BELLOW.

17) 1A (TURN)

CU HUCKLE

HUCKLE SWINGS TO THE DOOR)/

He turns into sh looking twds Door

HUCKLE: What the heck -?

BREAK ON TO SCENE 22 (Pg.30)

TELECINE 1:

Ext. Village. Day.

Heavy mist. A UNIT soldier pulls his combat jacket tighter around him and stares apprehensively into the blankness.

Suddenly the MONSTER noise is repeated, louder, nearer. The SOLDIER hooks his carbine off his shoulder.

But before he can cock it something huge, moving at frightening speed, looms above him, He falls back. The MONSTER'S enormous head and forequarters descend upon him.

END TELECINE 1

22. INT. H.Q. DAY.

18) 2B — 2B, 1A, 4B — A1, B1

CM 2sh BENTON examining SOLDIER

Let him exit
Hold SOLDIER

(BENTON EXAMINES SOLDIER./ HE MOVES TO SARAH)

19) 4B (ENTRANCE)
L/A CM 2sh BENTON/SARAH

BENTON: Well, I don't understand it. Everyone in the village is affected. They all seem to be drugged or something./

20) 1A
CM 3sh DOC/BRIG with HUCKLE fg R

DOCTOR: Gassed.

HUCKLE: Gassed?

DOCTOR: Yes. Some kind of nerve gas affecting the higher consciousness.

HUCKLE: Will he be O.K?

DOCTOR: They'll be as right as rain shortly./

21) 4B
L/A CM 2sh A/B

SARAH: But who? I mean why would anybody want to knock out the entire village?

BENTON: It just doesn't make any sense./

22) 2B
MCS DOCTOR

He rises into CU

(4B next)

(ON 2)

DOCTOR: It makes sense, alright. Someone, or something, wanted to pass this way unseen. Are you still on duty, Mr. Benton?/

23) 4B
A/B

BENTON: (NONPLUSSED) Yes./

24) 2B
CU DOC

DOCTOR: Then I suggest you get outside and scout around./

25) 4B
A/B - as BENTON goes fav amused SARAH

BENTON: Yes, sir. (HE GOES)/

26) 2B
BCU DOC

(THE DOCTOR IS THOUGHTFUL - AGAIN!)

PAUSE ON TO SCENE 25 (Pg.35)

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23. INT. ZYGON CONTROL DECK. DAY.

99) 2G — 1E, 2G, (3F) — A3, B1 (Mics)
Deep 2sh
BROTON fg R/
CABER bg L

(THE CABER-ZYGON ENTERS AND REPORTS TO BROTON)

CABER/ZYGON: Commander Broton, the Doctor and the female human have just driven into the village./

100) 1E (TURN)
Deep 3sh
ZYGON/HARRY/
BROTON

(BROTON TURNS ANGRILY TO LAMONT-ZYGON WHO STANDS BEHIND HIM)

BROTON: Explain!

LAMONT/ZYGON: (BEWILDERED) I don't understand, Commander. They were dying when I left them ...!

BROTON: Then you left too early! /CSO SCREEN/ RISES

101) 2G
MS CSO SCREEN
It rises to reveal image of CMS DOC

(BROTON MOVES TO THE CONTROLS AND THROWS A SWITCH./ ON THE MONITOR WE SEE THE SCENE IN THE H.Q.

HUCKLE IS SHOWING THE SIGNALLING DEVICE TO THE DOCTOR)

+3F (FEED)
CMS DOC
HUCKLE joins him for 2sh

HUCKLE: (FILTER) What d'you make of this object? It was found on a piece of wreckage ....

DOCTOR: (FILTER) Let me see ..... /

102) 1E
CMS BROTON

BROTON: (AGHAST) They have the trilanic activator! It must be recovered. Take the human out and prepare him for use! /

/2 fast evacuate/

103) 2G
Deep 2sh
BROTON fg R/
ZYGON bg L

Pan ZYGON to HARRY

Crab L to get BROTON fg R as HARRY dragged out

(THE TWO ZYGONS MOVE ACROSS TO WHERE HARRY IS HUDDLED ON THE FLOOR. THEY DRAG HIM OUT, FIGHTING AND STRUGGLING)

(1E next)

(ON 2)
Pan them L
out of Door

HARRY: Hey! What's going on ...?

/PAUSE/ readjust- cameras

(BROTON CONTINUES TO WATCH THE SCREEN)

104) 1E
CS BROTON

105) 2G
MS SCREEN A/B

+3F (FEED)
C 2sh DOC/HUCKLE

DOCTOR: (FILTER) Do you know what this is, Mr. Huckle? A signal device!

HUCKLE: (FILTER) For this monster you reckon's chewing up the rigs?

106) 1E
CS CONTROLS

DOCTOR: (FILTER) Correct.

Whip tilt to
CU BROTON

(BROTON CUTS THE SWITCHES WITH AN ANGRY HISS. THE PICTURE FADES)

BROTON: You're too clever, Doctor! Clever and dangerous!

PAUSE

ON TO SCENE 26 (Pg.38)

24. INT. PASSAGE. DAY.

118) 4E 4E C3 + Mics

MS DOOR

HARRY/ZYGONS
come thru'

(HARRY IS HUSTLED ALONG THE NARROW PASSAGE BY THE TWO ZYGONS)

Let them exit L

HARRY: You tried to kill the Doctor and Sarah - why have I been left out)

CAIER/ZYGON: We need your body print.

HARRY: My what?

CAIER/ ZYGON: You will see.

(HARRY IS BUNDLED OUT OF SHOT)

BREAK ON TO SCENE 24A (Pg. 34A)

24A. FOOTPRINT AREA. DAY.

119) 1F — 1F, 3G, 5C — B4 + Mics

MS DOOR

HARRY/ZYGONS enter

Crab them R to see ZYGON reach Bodies

/PRE-RECORDED MIC / VOICES/

(HARRY ARRIVES. HE SEES ALCOVES CONTAINING THE BODIES OF THE DUKE (UNRECOGNISED), SISTER LAMONT AND THE CABER. ALL STAND LIKE WAX-WORKS, THEIR HEADS COVERED BY PLASTIC DOMES. CABER/ZYGON INDICATES THEM.)

CABER/ZYGON: Selected humans provide us with body prints - a zygon device, doubtless, beyond your understanding. /

120) 5C
CM 2sh HARRY/ZYGON

HARRY: (HORRIFIED) These people. Are they dead? /

121) 3G
M 2sh CABER/ZYGON

CABER/ZYGON: No.

(LIFTING COVER AND REVEALING CABER STANDING DORMANT, EYES CLOSED)

See this one? A worthless creature known as the Caber .... now watch! /

122) 5C
C 2sh HARRY/ZYGON
HARRY watches

(AS HARRY STARES, THE CABER/ZYGON TURNS INTO AN EXACT REPLICA OF THE REAL CABER.)

/BREAK/ SET UP- LOCKED CAM

123) 1F (LOCKED OFF)
CMS ZYGON turns into CABER with ROLL-BACK + MIX and ELECTRONICS FX ADDED

BREAK RECORDING

124) 5C
CU HARRY
amazed

HARRY: But, that's impossible .....
How d'you .....?/

125) * SPACE for CSO with
ROLL-BACK + MIX
DONE LATER

CABER/ZYGON: We have the power to turn ourselves into replicas of your unpleasant form whenever it is necessary ..... as it is now./

126) 5C
BRU HARRY
fearful

(HARRY STARES AT HIM FEARFULLY)

BREAK

ON TO SCENES 27A + 31A (Pgs.42 + 50)

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*CSO SET-UP

125) 3G
CABERAin BODYPRINT ALCOVE
WE PLAY IT BACK + CSO CABER in FRONT OF SCREEN on Cam.2H

+ 2H (CSO)
CABER in FRONT of SCREEN

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25. INT. H.Q. DAY.

27) 2B — 2B, 1A, 3A — A1, B1

CU SIGNAL DEVICE twiddled by DOC

(THE DOCTOR IS STILL HOLDING THE SIGNAL DEVICE)

DOCTOR: (OOV) If one of these was clamped to each rig that was attacked - perhaps it emits some kind of primeval mating call -/

28) 3A

CM 3sh HUCKLE/LIZ/ DOC at Table

See SOLDIERS recovering in bg

HUCKLE: Hey, you know, just after I arrived I heard some kind of animal bellowing out there!

SARAH: What kind of animal, Mr. Huckle?

HUCKLE: I didn't see it, Miss Smith - and I'll tell you I didn't go looking!

Pull back keeping GROUP as HUCKLE rises

DOCTOR: (NODS) If my theory's right, we must be careful how we handle this.

(HUCKLE LOOKS AT HIM DOUBTFULLY)

HUCKLE: Yeah. Well, if there's anything I can do to help -

DOCTOR: You've done enough, Mr. Huckle. This could be most valuable. Thank you.

(1A next)

(ON 3)

HUCKLE: Okay. But watch yourself, Doctor, eh? You too, Miss Smith.

SARAH: Don't worry.

HUCKLE: (TO CORPORAL) You guys O.K?

CORPORAL: Just about - thanks.

DOCTOR: I think he's coming round. Look. /

29) 1A
MCS BRIG rising

Tighten as OTHERS join L for CM 3sh fav BRIG

(SUDDENLY THE BRIGADIER STANDS UP)

BRIGADIER: Ah, Doctor - there you are! What was I doing down there?

DOCTOR: You were asleep, Brigadier.

BRIGADIER: What? On duty! There are times, Doctor, when you talk absolute rubbish!

As BRIG exits L hold 2sh DOC fg L/ SARAH bg R

BREAK ON TO SCENE 27 (Pg.39)

TELECINE 2.

Ext. Village. Day.

On the body of the soldier.

BENTON is stooped over it. He straightens and turns to the MAN with him.

BENTON: Nip back and get the Doctor. He ought to see this.

The SOLDIER doubles off.

BENTON gazes round then moves to inspect some gouges where the ground has been ripped open.

END TELECINE 2.

26. INT. ZYGON CONTROL CENTRE. DAY.

107) 2G — 1E, 2G (3F) — A3, B1, Mics

Deep 2sh
CSO SCREEN bg L/
BROTON fg R

(BROTON AND ODDA ARE WATCHING THE MONITOR. IT SHOWS THE SCENE AT UNIT HQ. THE SOLDIER ENTERS AND SPEAKS TO THE DOCTOR AND THE BRIGADIER. THEY HURRY OUT, THE DOCTOR MOTIONING TO SARAH TO REMAIN)

+ 3F (FEED)
M 4sh BRIG/
DOC/SARAH/
SOLDIER

Hold SARAH
as rest leave

DOC: Right Sarah. Hold the fort until we get back/

108) 1E /
CM 2sh ZYGON/BROTON

Tighten to CU
CU BROTON as
ZYGON exits L

BROTON: Excellent. Now the female human is alone...

PAUSE — ON TO SCENE 28 (Pg. 43)

TELECINE 3 :

EXT. MOORS. DAY.

DOCTOR and BRIGADIER examine body of the murdered Soldier.

END TELECINE 3.

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27. INT. HQ. DAY.

30) 3A — CU FINGERS on Typewriter

2B, 1A, 3A — Al, Bl

(SARAH GASPS IN ASTONISHMENT.

HARRY STANDS IN THE DOORWAY)

31) 2B — MCS SARAH typing at Table

She looks L

SARAH: Harry -!

32) 1A — MS HARRY at Door

Pull back to 2sh as he advances D/S

HARRY: Hullo.

(HE GLANCES ROUND THE ROOM. HIS GAZE BECOMES FIXED ON THE ELECTRONIC DEVICE)

SARAH rises into CM 2sh fav HARRY

SARAH: Are you all right? What happened to you?

HARRY: Nothing. I escaped.

Tighten as they move U/S

(HE PICKS UP SIGNAL DEVICE)

As SARAH is pushed, let her exit + hold HARRY to Door

SARAH: Escape from where? What Harry...? What are you doing with that?

HARRY: The Doctor asked me to collect it.

SARAH: Why? When did you see him?

HARRY: It's not important.

(ON 1)

(HE PICKS UP THE DEVICE AND START TO LEAVE.

SARAH RUNS TO HIM)

SARAH: Now just a minute -!

(HARRY, STRANGELY WOODEN, KNOCKS HER ASIDE AND STRIDES OUT.)

BREAK ON TO SCENE 29 (Pg. 45)

SEQUENCE 4

Ext. Village. Day.

HARRY hurrying away. SARAH runs our of the Inn.

SARAH: Harry - come back!

He glances round and quickens his stride. TWO SOLDIERS turn into the street ahead of him.

SARAH: Quick! Stop him!

HARRY runs, pursued by the SOLDIERS and SARAH. (Details of the chase to be arranged to fit location) HARRY shakes off the pursuit and hides in an empty barn.

Another angle:

SARAH, panting, pauses outside the barn and gazes up and down.

Another angle:

HARRY, climbing up into a hay loft, dislodges some object such as an empty kerosene drum. It falls with a clatter.

Another angle:

SARAH hears the noise, reacts, silently creeps into the gloomy barn. The door creaks. The interior is empty. She spots the ladder leading to the loft and starts cautiously to climb it.

Another angle;

HARRY hears her coming up the ladder. He picks up a pitch fork. SARAH steps off the ladder into the loft. Suddenly, terrifyingly, HARRY charges from behind the stacked hay bales, the pitch fork aimed at her midriff.

SARAH shrieks and jumps aside. HARRY plunges past her and falls with a cry. SARAH picks herself up shakily and stares down.

The figure of a ZYGON is lying on the cobbled floor of the barn, grotesquely spreadeagled, the shaft of the pitch fork sticking from its chest.

END WELSCINE 4:

27A. INT. BODYPRING AREA. DAY.

127)	3G	3G	B4
	MCS HARRY in Alcove Section His BODY jerks		(HARRY IS IN ALCOVE SECTION. SUDDENLY HIS BODY JERKS)

SLIGHT PAUSE (?) ON TO SCENE 31A (Pg.50)

28. INT. ZYGON CONTROL ROOM. DAY.

109) 2G — 1E, 2G — A3, Mics

CM 2sh fav BROTON

BROTON: Strange ....the Response Monitor on the human indicates an autonomous reflex.

ZYGON: Impossible.

BROTON: Unless something has happened to Madra. Test the synchron response. /

110) 1E

CS ZYGON HANDS test Nodules

(THE ZYGON OPERATES A COUPLE OF DIALS, LOOKS BACK AT BROTON)

ZYGON: (OOV) There is no synchron response, Commander./

111) 2G

CU BROTON

Tilt to HANDS manipulating Nodules

BROTON: Madra has been eliminated. Immediate molecular dispersal! The humans must not take him! Immediate dispersal!

(HE AND THE ZYGON OPERATE THE SWITCHBOARD. LOUD ELECTRONIC SIGNAL)

PAUSE

ON TO SCENE 30 (Pg.47)

TELECINE 5:

INT. BARN. DAY

The figure of the ZYGON glows and starts to dematerialise. SARAH rushes into the barn with the UNIT soldiers. There is nothing on the floor now. The pitchford, no longer supported, topples sideways and clatters to the cobbled floor. SARAH stares unbelievingly.

SARAH: But, it was there!...

END TELECINE 5

29. INT. H.Q. DAY.

33) 1A 2B, 1A, 3A A1, B1
CS DOC/DEVICE

(THE DOCTOR, SARAH AND THE BRIGADIER. THE DOCTOR IS ANGRILY BAFFLED BY THE DEVICE)

DOCTOR: How does it work? If we knew that, we might learn how to destroy it. (TURNS TO SARAH)/ Anyway, thanks to you we've still got the device.

34) 3A (TURN)
CM 2sh SARAH/ DOC

DOC moves alongside SARAH keeping 2sh

SARAH: You know what worries me is how they - whoever they are - knew we had it.

DOCTOR: What do you mean?

SARAH: I think we're being watched.

DOCTOR: Yes. It does seem as though they know our moves in advance, Brigadier./

35) 2B
Deep 2sh SARAH fg L/ BRIG bg R

BRIGADIER: A spy? You're not suggesting that one of us is really one of them? /

36) 3A
A/B

(ON 3)

Tilt DOCTOR into CM 2sh with BRIG/ fav DOC

DOCTOR: It's possible. We now know that they have the power to turn themselves into facsimiles of human beings.

SARAH: Like Harry?

DOCTOR: Yes, but I think they're more likely to have some form of electronic surveillance.

BRIGADIER: A bug?

DOCTOR: A bug?

BREAK ON TO SCENE 31 (Pg.48)

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30. INT. ZYGON CONTROL DECK. DAY.

112) 1E — 1E, 2G — A3, B1 + Mics

Deep 2sh
ZYGON fg L/
BROTON bg R
watching

(BROTON IS WATCHING HIS MONITOR SCREEN WHICH SHOWS THE SCENE AT THE INN)

BRIGADIER: (OOV) Mr. Benton!/

113) 2G
MS CSO SCREEN

+ 3F (FEED)
M 2sh
BRIG/BENTON

Hold BRIG as BENTON goes

BENTON: (OOV) Sir?

(HE APPEARS IN THE DOOR)

BRIGADIER: Benton, I want every part of this building checked for bugs - understand?

BENTON: Yes, sir./

114) 1E
A/B

Tighten to CU BROTON as ZYGON turns to him

(BROTON MAKES AN ANGRY GESTURE AND SWITCHES OFF THE SCANNER)

BROTON: Unit and this Doctor must be destroyed - totally destroyed! Programme the Skarasen to attack!

ZYGON: Is that wise Broton? If we reveal our presence on this planet -

BROTON: I will not tolerate argument! The Doctor already suspects too much. He must be crushed before he can prove his thoeries..... Mount the attack programme at once!

PAUSE

ON TO SCENE 33 (Pg.52)

31. INT. H.Q. DAY.

37) 3B — 2B, 1A, 3B/A — A1, B1
CMS DOCTOR

Pan him R to 2sh with BRIG

DOCTOR: It must be a carbon structure - or vareldemyte in organic suspension - don't you think?

BRIGADIER: I'm sure of it!

/PAUSE/ repo 3 to 3A

38) 3A
CU DEVICE moves ax Table

Tilt up to horrified SARAH She rises

SARAH: Doctor.....Doctor!

DOCTOR: (TURNING) What is it?

/CLEAR SP F/X MAN/

39) 3A
M 2sh DOC/BRIG

Pan them L to SARAH

Tighten to DOC/ DEVICE as he sits

SARAH: (POINTS) It moved! Doctor, I saw it move!

(DOCTOR BENDS OVER DEVICE)

DOCTOR: That's it - part artifact, part organic.

(DOCTOR TAKES THE PROBE, HOLDS IT CLOSE TO THE DEVICE, MAKES ADJUSTMENTS. WE HEAR THE EERIE ELECTRONIC BUBBLE)

40) 2B
CM 2sh BRIG/CORP

DOCTOR: She's right, Brigadier.

BRIGADIER: Is that it's signal?

41) 1A
CS SARAH

DOCTOR: (OOV) Yes.

SARAH: Doesn't that mean that whatever it is - could be on its way?...

42) 3A
CS DOCTOR

(2B next)

(ON 3)

DOCTOR: Yes. /

43) 2B
CM 2sh BRIG/CORP

BRIGADIER: (BEAT) I see. Well, I'd better get our machine guns set up -

DOCTOR: That might not be enough.

BRIGADIER: Then what do you suggest? /

44) 3A
CS DOCTOR - he rises

Let him move U/S to Door centre w. SARAH/BRIG L + R fg

DOCTOR: Only one course open to us. (HE PICKS UP DEVICE) I'll try to draw it off while you get a fix on their activating signal. We must find their base, Brigadier.

BRIGADIER: Understood, Doctor. Get the Chart, Corporal!

SARAH: Doctor, it's an awful risk - you don't know how fast it can move.

DOCTOR: It doesn't know how fast I can move!

(HE GOES)

BREAK ON TO SCENE 32 (Pg.51)

TELECINE 6:

EXT. TULLOCH VILLAGE. DAY

The DOCTOR jumps into a Land Rover and drives away.

Another angle:

Moorland. The Land Rover speeds into shot. The engine coughs, splutters, dies. The vehicle coasts to a stop. the DOCTOR tries the starter. The engine moans, refuses to start. Another ROAR, neearer. the DOCTOR looks over his shoulder, gets out, slings up the bonnet, fiddles, returns to the driving seat and tries the engine again. Dead.

Another ROAR, much nearer. Just over the hill. The DOCTOR starts to run.

Another angle:

The DOCTOR comes to a crag or brae. He looks round. A glimpse of the MONSTER crashing towards him, just its head above the pine trees. The DOCTOR tries to fling the signal box away. It is attached to his hand: its suckers have joined to his flesh.

Desperately he tries to rip it off. No chance. He looks up. The MONSTER, now clearly visible, is coming towards him fast. It ROARS again. The DOCTOR turns and runs.

END TELECINE 6.

31A. BODYPRINT AREA. DAY.

128) 3G — 3G — B4

MCS HARRY - climbs out of Bodyprint Machine + moves off L

(HARRY IN BODYPRINT MACHINE. HE CLIMBS OUT)

BREAK ON TO CSO BODYPRINT AREA (PART OF SC.24A / Page 34B/Sh.125

32. INT. H.Q. DAY.

45) 2C — 2C, 1A, 3A — A1, B1
MCS CORPORAL

(SIGNAL STILL LOUD AND CLEAR. THE BRIGADIER, THE SIGNALS CORPORAL AND SARAH ALL BUSY. THE BRIGADIER LAYS A PLASTIC SHEET RULED INTO SQUARES OVER A MAP)

CORPORAL: The signals are coming from inland. Bearing 201, sir./

46) 1A
CM 2sh SARAH/BRIG
fav BRIG

BRIGADIER: The other bearing was?

CORPORAL: 179, sir.

BRIGADIER: That makes it - just about .... here! About seven miles away./

47) 3A (ON LOOK)
CU SARAH

SARAH: Loch Ness!

BREAK — ON TO SCENE 4 (Pg.4)

TELECINE 7:

THE DOCTOR running. He slips and falls.

END TELECINE 7.

/STAND BY TK 8/

33. INT. ZYGON CONTROL DECK. DAY.

115) 1E — 1E, 2G — A^3 + M_1cs
CM 2sh
BROTON/ZYGON

BROTON: Kill him.....kill him!

116) 2G
MS CSO SCREEN

+ TELECINE 8 (FEED)
MONSTER's POV of
DOC -
advancing on him

(BROTON STARING AT HIS MONITOR SCREEN./ IT SHOWS SUBJECTIVE MONSTER-EYE PICTURE OF DOCTOR.

THE DOCTOR TURNS TO LOOK BACK AND UP.

CAMERA-EYE SOARS ABOVE HIM.)

117) 1E
CU BROTON

BROTON: Die, Doctor ....die!

BREAK — ON TO SCENE 24 (Pg.34)

TELECINE 9.

EXT. MOORS. DAY

The DOCTOR stares up hopelessly. His PoV of the MONSTER towering above him. It ROARS exultantly and its open maw starts to hammer down on him.

END TELECINE 9.

CLOSING SLIDES (Episode Two)

(1) Doctor Who
TOM BAKER

(2) Sarah Jane Smith
ELISABETH SLADEN

(3) Harry Sullivan
IAN MARTER

(4) Duke of Forgill
JOHN WOODNUTT

(5) Brigadier Lethbridge Stewart
NICHOLAS COURTNEY

RSM Benton
JOHN LEVENE

(6) Sister Lamont
LILLIAS WALKER

The Caber
ROBERT RUSSELL

(7) Huckle
TONY SIBBALD

Corporal
BERNARD G. HIGH

(8) Zygons
KEITH ASHLEY
RONALD GOUGH

(9) Written by
ROBERT BANKS STEWART

(10) Production Unit Manager
GEORGE GALLACCIO

Production Assistant
EDWINA CRAZE

(11) Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP

Title Sequence by
BERNARD LODGE

(12) Incidental Music by
GEOFFREY BURGON

Special Sound
DICK MILLS

(13) Costume Designer
JAMES ACHESON

Make-up
SYLVIA JAMES

(14) Visual Effects Designer
JOHN HORTON

(15) Studio Lighting
JOHN DIXON

Studio Sound
MICHAEL McCARTHY

(16) Film Cameraman
PETER HALL

Film Sound
JOHN TELLICK

Film Editor
IAN McKENDRICK

(17) Script Editor
ROBERT HOLMES

(18) Designer
NIGEL CURZON

(19) Producer
PHILIP HINCHCLIFFE

(20) Directed by
DOUGLAS CAMFIELD
BBC Colour

/FADE SOUND + VISION/

- - - - - oOo - - - - -